

NEW NOVELS.

DRAGONS' TEETH. From the Portuguese of Eça de Queiros by Mary J. Stratton. 12mo, pp. 516. Boston: Ticknor & Co.

MISTRESS BEATRICE COPE. By M. E. Le Clerc. 12mo, pp. 335. D. Appleton & Co.

THE LUCK OF THE HOUSE. By Adeline Sergeant. 12mo, pp. 297. Frank F. Lovell & Co.

A NAMELESS WRESTLER. By Josephine W. Bates. 12mo, pp. 215. Philadelphia: J. B. Lippincott Co.

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The subtitle of "Mistress Beatrice Cope" is "Passages in the Life of a Jacobite's Daughter." The story is of the times when hope of a Stuart restoration were still cherished, and plotting was plentiful in spite of axe and gibbet and prison, and local friendships and enmities often turned wholly upon the holding of Hanoverian or Jacobite possessions. The heroine of this tale is the daughter of a man who lost his head for the ingrate Stuarts, and who in his last moments bequeaths his child to a sister of his wife, affording a strongly royal family. Beatrice is brought up in the old-fashioned manner in a neighboring royal house. She is suddenly placed in a most difficult position by the appearance of her brother, long since returned, who is an adherent of the Pretender, and who runs great risk of his neck. The rising of '45 opens the way for much picturesque description, and it is during that troubled period that Beatrice Cope is compelled to pass through in order which nearly kills her, and which is told with graphic force. The novel is above the average in ability; the pictures of country life in the old-fashioned manor is full of charm and tenderness. The figure of Beatrice herself is most gracious, attractive, sweet and maidenly, and the reader's interest is not likely to decline before the end—not an unhappy one, it be said—is reached.

We are inclined to give "The Luck of the House" a first rank in Adeline Sergeant's writings. It has more action, more spirit, and a firmer, closer texture than her novels usually possess. Its characteristic drawing is also better, better sustained and stronger in many ways, with perhaps one exception, namely, that of Kingsliff, the villain of the story. Alan Monroe could hardly have been so blind to the palpable duplicity of his brother-in-law as he was the sanguine, clear-sighted man he is supposed to be in all other relations. Kingsliff, too, if the subplot he is represented to have been, would assuredly not have subjected himself to so many patent risks as he is made to encounter deliberately. But Kingsliff, bad as he is, really does not compare for iniquity with John Hauntingon, the heartless fortune-hunter, who wants to leave a wife of a few hours to run away with another woman. Lady Val may be and probably is meant to be a favorable example of the modern worlding, but beyond her fatuous passion for that very base fellow, Hauntingon, she strikes us as exhibiting an ingrained coarseness of nature which her final missionary labors are not sufficient to cover. Stella is interesting, though she has no tact and runs her head into all manner of compromising situations through sheer confusion of mind. She is, indeed, very feminine, and her weaknesses and inconsequential doltishness perhaps serve to enhance her attractiveness. The story is spirited and well told.

The story of "A Nameless Wrestler" is a crude attempt at fiction, in which the scene is laid in Oregon. There are wearisome lovers, impossible miners and mining camps, in which latter all the men are provided with fleet horses, after the well-known fashion of placer miners. Mormons and Indians are also introduced, and a mystery which is not too mysterious is supposed to perplex the reader until the denouement is reached. The author has little skill of invention, her style is stiff and unpleasing, and her experience apparently of the second-hand kind derivable from literature of the "penny-dreadful" order.

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